

BBC TV'S  
AMAZING  
SPACE FANTASY







## WHO IS DR WHO?

Just about the most popular character of British television, that's who.

For 14 years now the mysterious Time Lord who bears this name has been shuttling through time and space, sorting out galactic problems and vanquishing monsters, to the immense delight of a weekly multi-million audience.

Dr Who - the only man to carry a 500-year diary - is a British national institution; an outstanding character of modern fiction whose charismatic quality has triggered off one of the biggest merchandising packages associated with a British tv star, as well as a score of active fan clubs right across the country.

Twenty-eight countries share the British enthusiasm for the Dr Who series. The fame of the actor who plays him, Tom Baker, has reached such proportions that he has been proposed for the Rectorship of the University of Aberdeen. When he attends the Dr Who Exhibitions arranged around the country by BBC Enterprises, he has the acclaim of a top pop star - plus a strong police guard to prevent him being mobbed by ardent fans.

Dr Who is a phenomenon of modern television - a series that goes on gaining audiences from year to year. Some of the monsters that the Doctor encounters have become universally accepted. Ask almost anyone in Britain what a Dalek is, and you'll get a full description. (It's a metal robot, rather like a truculent pepper-pot, with a harsh metallic voice, usually threatening ex-ter-min-ation).

Dr Who himself is a superman, possessed of two hearts, a body temperature of 60 degrees fahrenheit and immense longevity. Bored with his own super-advanced planet and fellow Time Lords, he roams through space and time in a personalized ship - the Tardis (Time And Relative Dimensions In Space).

In practice his space-ship is temperamental and unreliable. One trip which headed for an intergalactic pleasure resort ended in Antarctica!

Nor is the Doctor himself infallible. Part of his appeal is his problem-solving capacity when things go wrong, making do with bits and pieces of electronic gadgetry that just happen to be around.

Dr Who is fantastic - but believable. The series has sparked off earnest discussions in the media about whether it is sometimes too powerful in its imagery. Some of the monsters and situations are indeed frightening and weird - but audiences love them.

This is not a children's programme. Like 'Star Wars', it is basically a story of good against evil. But whereas the film tells its story in two hours, Dr Who has already survived hundreds of weeks of galactic adventures and looks all set for many more.



Tom Baker as Dr Who





## IF WHO IS WHO . . . . . THEN WHO IS HE?

A biography of Tom Baker.

From Liverpool, England, came the transatlantic clipper ship, the Mersey Sound, Rex Harrison, The Beatles and Tom Baker.

Who?

Exactly! Tom Baker is the Liverpool-actor who happens to be one of the most popular, most widely recognised and adulated actors in British television today.

Tom Baker is part of the British life-style. Part of the Saturday tv scene. An important part. He is to millions of viewers DR WHO.

But in private life it is quite extraordinary how the public image merges into myth. When he goes on public appearances throughout the country, people ask about his role rather than about himself.

Pet questions over the years from all age groups and in all situations tend to range around: "How long is your scarf?" "Why do you wear that hat?" "What is your favourite monster?"

The man wearing the scarf, facing the monsters, under the hat, is an entirely different kettle of fission.

First and foremost, he is an actor and has been for quite some considerable while. Like, from the age of 15 when he was spotted in amateur dramatics and asked if he would like to join Ireland's famous Abbey Theatre. Course he would, said Tom - but unfortunately, nothing came of the offer.

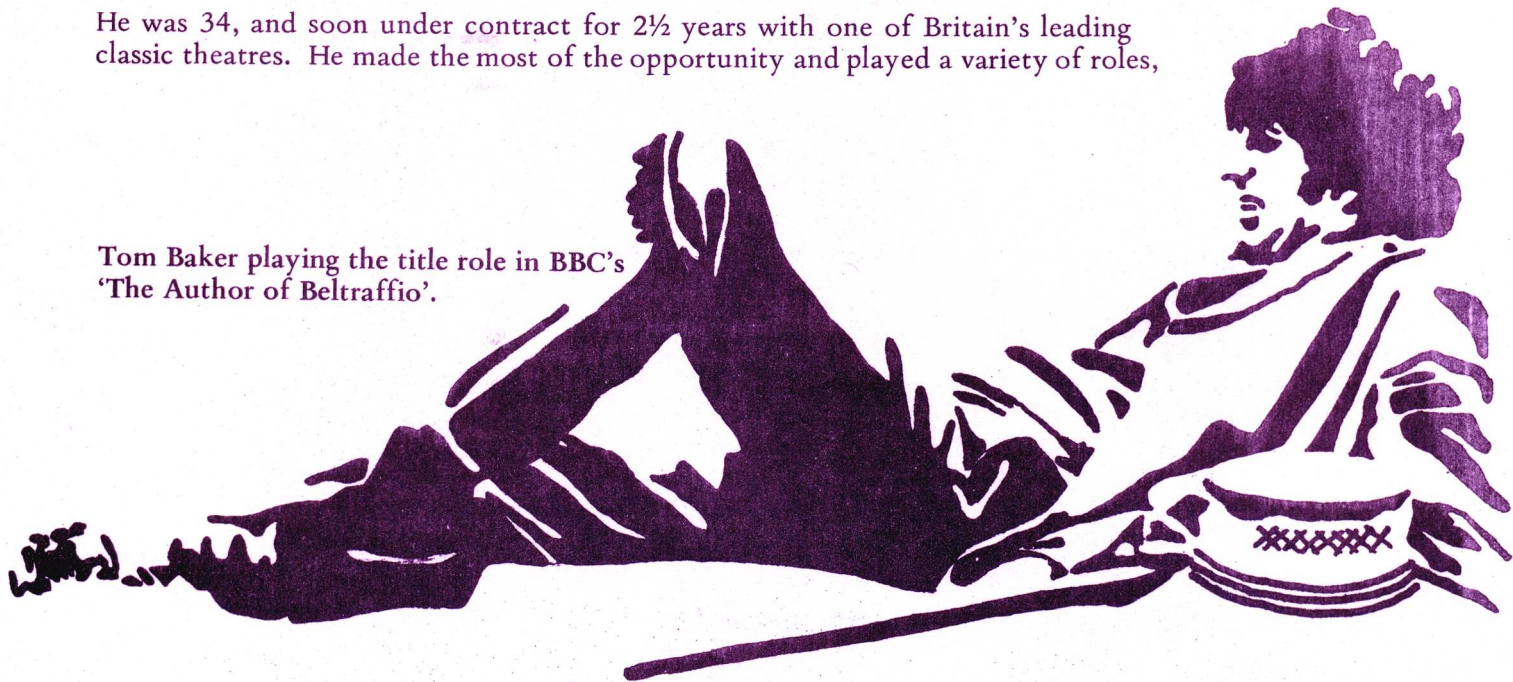
Shortly afterwards, a monk came to talk to his school and explain the monastic life. Asked whether he would like to join, Tom said yes. And did. For nearly six years he was a Brother of the Order of Ploermel, and passed his Novitiate in Jersey, Channel Islands.

When he eventually decided, at the age of 20, that he was not entirely suited to the priesthood, and left the monastery, he found that someone else was eager for his services: the Army, who called him up and signed him for two years with the Medical Corps.

Which takes us to the ripe old age of 22 and demobilisation, when Tom made another bid for the theatre. This time he went to Drama School on a grant for a couple of years and subsequently worked with various repertory (stock) companies. While acting at York he was spotted by a Director of the National Theatre playing the part of a dog. This produced an offer from Laurence Olivier to become a National Theatre player and a first starring role as a horse. Baker had already played the bear in 'A Winter's Tale' and was nervous of type-casting. Later he advanced to play recognisable human beings and has hardly looked back.

He was 34, and soon under contract for 2½ years with one of Britain's leading classic theatres. He made the most of the opportunity and played a variety of roles,

Tom Baker playing the title role in BBC's 'The Author of Beltraffio'.





the most memorable being the Prince of Morocco in 'The Merchant of Venice'. His success in this "notably eye-rolling part" led to his first film and a part of a similarly eye-rolling nature - that of Rasputin in Sam Spiegel's 'Nicholas and Alexandra'. Since then he has worked on many films including 'Dear Parents'; Pasolini's 'Canterbury Tales' and 'Sinbad's Golden Voyage' in which he co-starred. He played a starring role in 'The Vault of Horror', Pope Leo X in 'Luther and the Mutation', and in 'Dear Parents' for Carlo Ponti with Maria Schneider of 'Last Tango in Paris'. In between films, Tom spent a season playing leading roles in the Bristol Old Vic as well as receiving excellent notices for his performance in 'The Novelist' at the Hampstead Theatre Club. He also appeared on BBCtv in 'The Millionairess' starring Maggie Smith, in which he played the Egyptian Doctor.

In 1973 he played the lead in 'Macbeth' at the Shaw Theatre and before embarking in the Tardis for his role of Dr. Who, made a film for television called 'The Author of Beltraffio'. In the summer of 1975 he played the title role in the Oxford stage production of 'The Trials of Oscar Wilde'. But it was his role in 'Sinbad' that brought him to the attention of the producer of Dr Who. It was something of a casting gamble but as it turned out - an inspired choice.

Tom joined the Doctor Who team with hardly any possessions, no car and one suit. He told a journalist at that time "the most expensive thing I own is a leather overcoat". In a film company handout he gave his hobbies as Guinness (that well-known Irish pick-me-up), beautiful women and collecting strange epitaphs from tomb-stones. His image at that time was hardly that of a superstar. But times have changed. Now, three years on, he and Dr Who are cult figures. He has an enormous following in universities, and, rumour has it, a students' demonstration was broken up when an Administrator announced that the Doctor was on television. By the time the students realised it was Tuesday not Saturday, it was too late.

That story may well be apocryphal, but what is undisputed is that the President of the Students' Union proposed Baker for the Rectorship of Aberdeen University.

Tom Baker belongs to that small group of people who don't carry a bank card. The acid test of "arrival". Everywhere in the UK banks/hotels/Post Offices, ascribe to Baker the qualities of the character.





### THE GIRLS IN DR WHO'S LIFE

SARAH JANE SMITH was the first of the new-style DR WHO heroines. Up to and including little Jo Grant, most of the Doctor's female companions had tended to be of the helpless sort, screaming their way through a series of frightening encounters with various alien horrors, usually rescued in the nick of time by the Doctor or one of his tougher male companions.

In an age of Women's Liberation, this obviously couldn't go on, and so Sarah Jane Smith made her appearance.

Sarah was a freelance journalist by profession, and fiercely independent by nature. Orphaned at an early age, she was brought up by her aunt, the distinguished scientist Miss Lavinia Smith.

Since her Aunt Lavinia was usually too busy to have much time for her, Sarah got used to looking after herself, and going her own way.

Indirectly, it was through her Aunt Lavinia that Sarah first encountered the Doctor. Posing as her aunt she visited a Research Establishment which had been plagued with mysterious disappearances of both personnel and equipment. The Doctor had been brought in by UNIT to investigate. (All this was at the time of the Doctor's third incarnation). Sarah stowed away in the Tardis and followed the Doctor on a journey into the past, where she helped him to deal with the Sontaran Linx, who was perverting the course of history to achieve his own ends.

Sarah later helped the Doctor in his struggles with Daleks, Cybermen, Ice Warriors and in many other alien adventures. She was at his side when he changed from his third to his fourth incarnation, and was the new Doctor's companion on many more journeys through Space and Time.

Sadly, their association came to a rather sudden end when the Doctor, summoned to Gallifrey by the Time Lords, declared that it was impossible to take Sarah with him on this dangerous mission.

Sarah found herself back on Earth, her travels with the Doctor a thing of the past.

Perhaps as she goes about her normal life again, she sometimes hopes that someday that magical police box will appear to whisk her off on another adventure.

ELISABETH SLADEN helped DR WHO fight various assorted nasties for three years before leaving the series. Like Tom Baker, Elisabeth was born in Liverpool, where she cut her theatrical teeth in the local repertory (stock) company. Having tackled classical theatre roles such as Desdemona, she next concentrated on television and had important roles in two of the most popular British shows 'Coronation Street' and 'Z-Cars'.



Sarah Jane Smith





### THE GIRLS IN DR WHO'S LIFE

LEELA not only took over but vastly increased the tradition of female independence that Sarah had begun.

Brought up as a fighting warrior, in a tribe that had degenerated over the years from highly technological to near stone-age culture, Leela has both the clothes and the attributes of a kind of glamorous female Tarzan. The equal of any man, and more than a match for most, she has a natural skill with every kind of weapon, and looks upon the knife as the obvious way of settling disputes. She is always somewhat baffled by the Doctor's humanitarian ideals. For Leela, the only good enemy is a dead one, and she is expert at bringing this state of affairs about as soon as possible.

When they first met, on Leela's native planet, the Doctor was frequently horrified at the casual way in which Leela disposed of her opponents by the deadly Janis thorn, whose prick induces paralysis, followed by almost immediate death.

When the Doctor ended the war which Leela and her tribe had been fighting all their lives, Leela decided that a life of peace and industry was not for her. She more or less forced her way into the Tardis, instinctively recognising that by staying close to the Doctor she would be assured of all the action and adventure her violent heart desired.

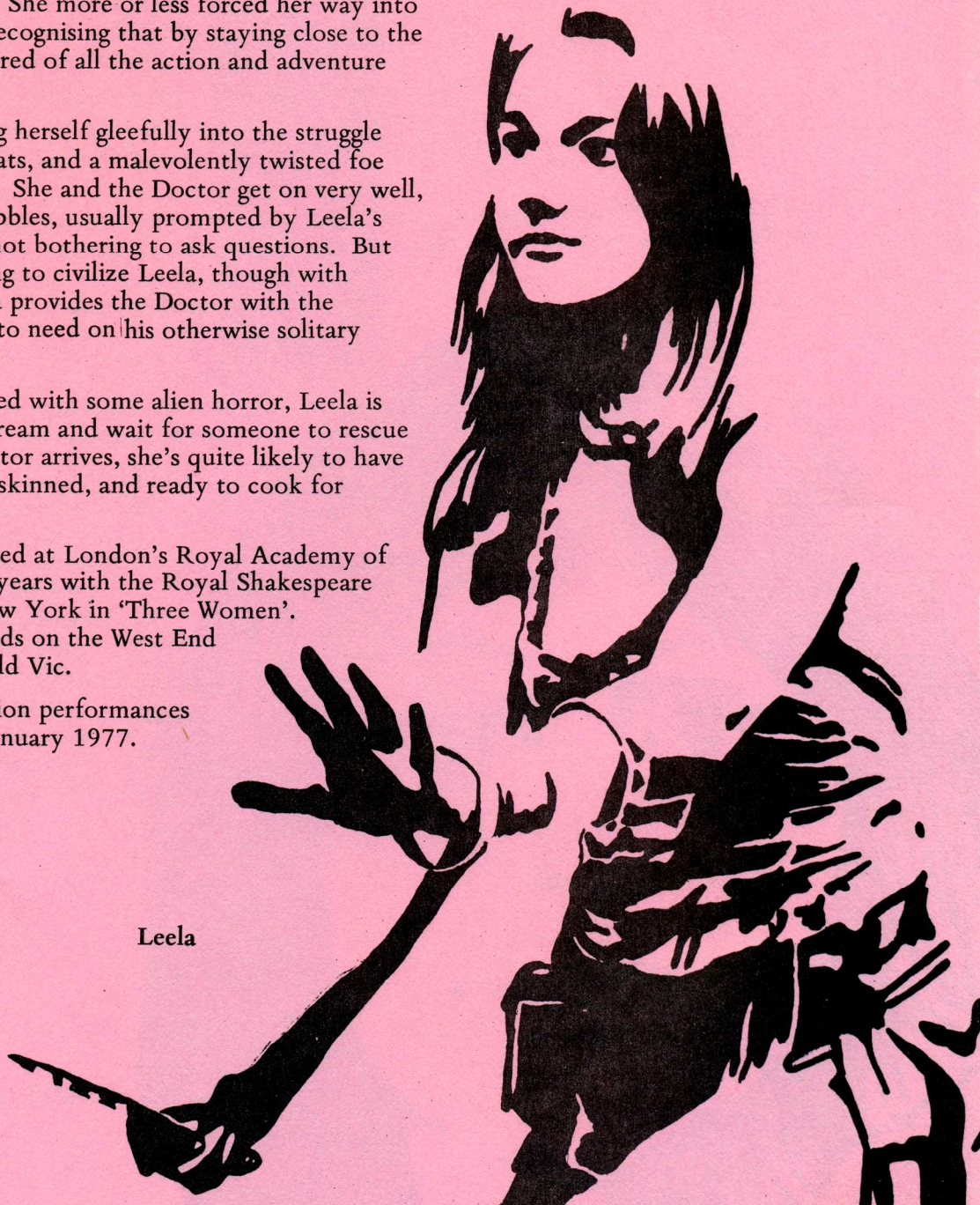
Since then Leela has flung herself gleefully into the struggle with killer robots, giant rats, and a malevolently twisted foe from the future of Earth. She and the Doctor get on very well, though not without squabbles, usually prompted by Leela's habit of killing first and not bothering to ask questions. But the Doctor is slowly trying to civilize Leela, though with limited success, and Leela provides the Doctor with the companionship he seems to need on his otherwise solitary wanderings.

One thing is certain. Faced with some alien horror, Leela is *not* going to stand and scream and wait for someone to rescue her. By the time the Doctor arrives, she's quite likely to have the monster slaughtered, skinned, and ready to cook for supper.

LOUISE JAMESON trained at London's Royal Academy of Dramatic Art, spent two years with the Royal Shakespeare Company, and played New York in 'Three Women'. She has played female leads on the West End stage and at the Bristol Old Vic.

After a number of television performances she joined DR WHO in January 1977.

Leela







## DR WHO - SPACE FANTASY SPECIAL

Twenty years ago, the science fiction buff was in a minority. A few novels sandwiched between shelves of mystery and crime was about as much as the average bookshop could offer. Plus, of course, the pulp fiction magazines with their lurid covers. The film industry had introduced comic-strip hero Flash Gordon onto the screen and also been sufficiently inspired by Shakespeare's 'Tempest' to produce 'Forbidden Planet'. Orson Welles' 'War of the Worlds' had panicked radio audiences - but that was a one-off phenomenon. Nothing as exciting in the science-fiction field had happened in television.

Except in Britain. For as early as 1953, BBCtv had audiences rivetted to a scary serial called 'Quatermass'. And in 1963, with electronic effects still in their infancy, a strange character emerged to stardom - DR WHO - a timeless, ageless, mysterious traveller through time and space who was subsequently destined to be played on BBCtv by four different actors.

The four-year-olds who warily watched the early DR WHO adventures are now adults, either working or just about to enter university. But the latest incarnation of DR WHO - a six-foot-three bushy-haired ex-Shakespearian actor named Tom Baker - still dominates Saturday viewing for a huge slice of the British tv audience. Arrangements for the day tend to be hinged around the serial that has for fourteen years been to BBCtv what 'Star Wars' is now on the big movie screen - a very hot property indeed.

Now that Hollywood has begun to cater for the huge popular interest in space fantasy, and new 'Star Trek' episodes are being made again in the U.S., the time is ripe for BBCtv's DR WHO - one of the tv daddies of them all - to repeat abroad the blockbuster status it enjoys in the United Kingdom.

After all, it has all the production values PLUS. Firstly, it comes from BBCtv's Serials Department. Stablemates during its production have been such award-winners as 'I Claudius', 'The Six Wives of Henry VIII' and 'War and Peace'.

The same expertise that made these productions noteworthy for superb costuming, inspired design and set dressing also goes into each episode of DR WHO.

Two speciality areas where BBCtv rules the world are in Special Effects and Radiophonic Workshop. Both departments, with their team of experts, contribute enormously to the magic of DR WHO.

The DR WHO serial gets a substantial budget in television terms and uses the unique talent available at BBC's Television Centre, where the serial is produced.

But much of the action takes place on location. When one story was set in a nuclear power station, the BBC unit upped and set up their gear in one. Open air shots in suitably weird landscapes add realism and credibility to the fantasy world of the Doctor, his companions and adversaries.

DR WHO is special. No doubt about that. The serial has satisfied the space fantasy appetite of British viewers for so long without causing indigestion, that the UK tv menu would be unthinkable without it. It's a taste that takes just one episode to acquire. After that it's a bit like having 'Star Wars' once a week for 14 years!

The Tardis







## DR WHO'S WHAT'S WHAT

A brief checklist of malevolent monsters and mechanicals.

Know your enemy, as they say. Not so easy when he, she or - mostly - it, can take the form of a robot, a giant wasp, a crazed computer, or a walking vegetable the size of the Lincoln Centre.

Dr Who gets to meet all these and many more - and to overcome their varied villainies - in BBCtv's long-running space fantasy series.

From jottings in his 500-year diary, we transcribe the Doctor's own lighthearted comments on just some of the creatures he has encountered in his travels through time and space.

**CYBERMEN:** Tricky. Old enemies. Clever too - allergic to gold dust - makes them unique. Their mechanical robots, the Cybermats, were another hazard.

**DAVROS:** Good scientist, but bent. Preferred inventing Daleks (uninteresting Daleks, but I've met 'em so often . . . . .)

**DALEKS:** Most people probably know more about Daleks than they do about me so I won't describe them. All they do is say "ex-ter-min-ate, ex-ter-min-ate". And to you, too, Dalek baby.

**HAND, DISEMBODIED:** A word of warning. Never pick up a disembodied hand. Can't be good, might be bad. In this case it turned into a beautiful woman and then a chap. That's got to be bad.

**KRYNOID:** Vegetables that follow you and swallow you. Peripatetic pods, even. Flatter myself that I know all about this garden pest. Most recently met them in 'The Seeds of Doom' and recognised them instantly. It helps to be well connected.

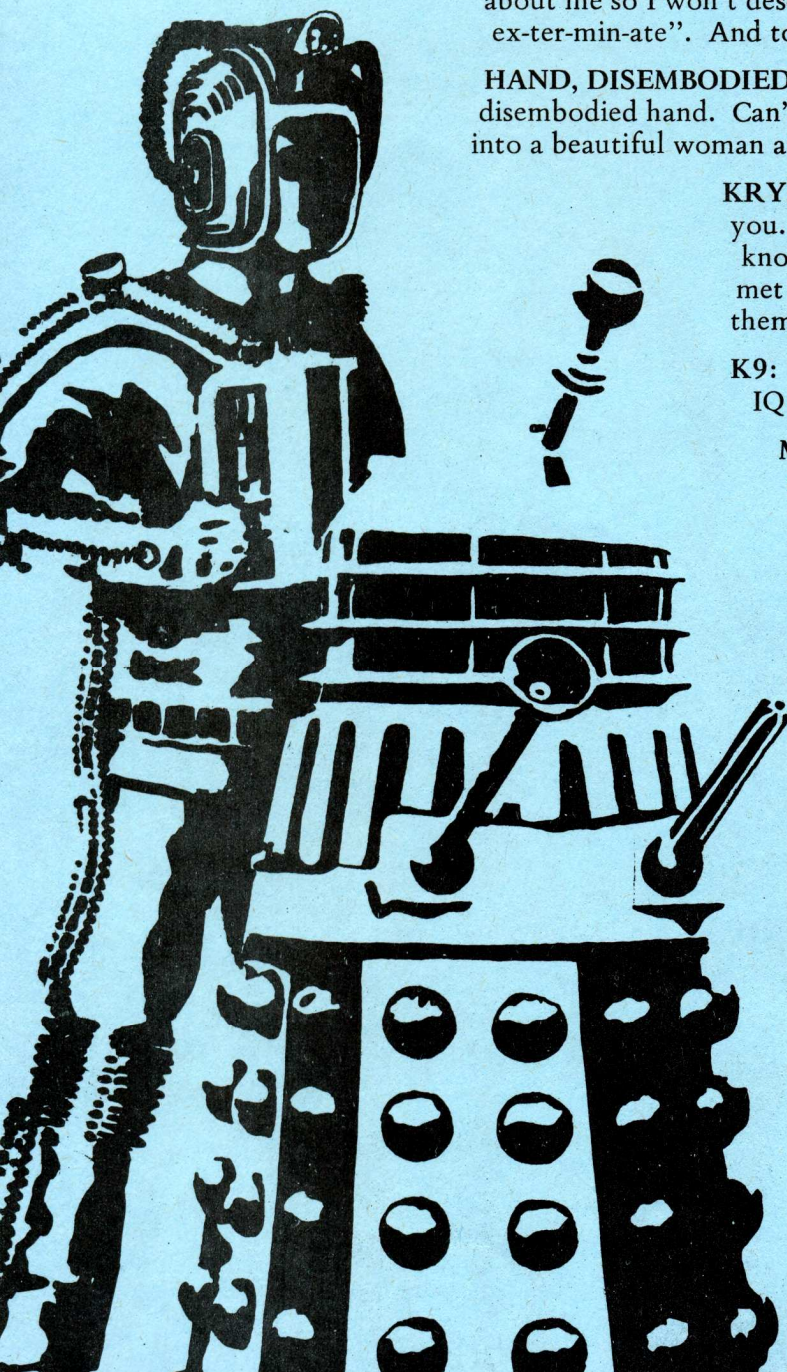
**K9:** Canine. Get it? A computerised dog with an IQ of over 300.

**MASTER, THE:** A Time Lord, like me. But this fellow countryman of the planet of Gallifrey, where I was born, was a black sheep. Wanted to rule the world. Funny about that - so many others I meet have the same ambition.

The Master has survived so many re-incarnations I just can't believe my arch-enemy was finally killed in 'The Deadly Assassin'.

**MANDRAGORA:** Sounds like a mix between a plant and dragon, but actually something much more sinister. You can't see it but you can feel it working on you. A mysterious force enslaving mankind. Lucky I fixed it, don't you agree?

**MORBIUS:** Messy and unpleasant. A brain on the lookout for a head. Nasty with it, as well.



Dalek (foreground) and Cyberman





**MUMMIES:** One of the nice things about being a Time Lord is that I enjoy biological built-in advantages. Like a respiratory bypass system. A mummy in 'Pyramids of Mars' tried to strangle me, but I switched to overdrive. Very useful in a tight squeeze.

**RAT, GIANT:** Very clever these Chinese. A mixed-up Tong character in Victorian times tried to rule the world. One of his mistakes grew ten foot long and inhabited the sewers under London. Nasty, but not nasty enough to outwit me.

**ROBOTS:** Come in many different guises. Some rampage and are giant size. Others as in 'Robots of Death' are more humanoid. Most are dumb but some can talk, or have other attributes, just like planet Earth c. 1977. Don't much like robots.

**STYGGRON:** I like rhinoceroses. Styggron look a bit like a bit like a rhino gone wrong. I don't like him a bit. He's chief scientist of the Kraals. Don't think much of them either.

**WIRRN:** Wasps I don't like. But Wirrns, which are wasp-like and seven-foot high are different. Not cuddly because they eat people. But not all bad either.

**XOANON:** Would you believe a schizophrenic computer. If not, why not?

**ZYGONS:** There is a monster in Loch Ness and Zygons live off its glandular extract. Let Zygons be Zygons, some people say - I don't. But then, I won.

Left to Right: Styre, Davros, Zygon & Styggron.







#### **WHATEVER NEXT . . . . . WHO KNOWS?**

Dr Who in the BBCtv space fantasy series is not omnipotent. He doesn't know all the answers. But since he is possessed of two hearts, a by-pass breathing system and the possibility of almost endless regeneration, and has been around for countless centuries, both past and to come, he has a better chance than most of giving an educated guess.

The one thing that you can be sure of in DR WHO is that you cannot be sure of anything. Each episode has its built-in surprises. Each story is far removed in time and space.

One of the Doctor's travelling companions, Sarah Jane Smith, gave a graphic indication of the everyday scene of someone involved in the week-by-week adventures:

"Cold and wet, savaged by bug-eyed monsters, hypnotized right and left, I never know whether I'm coming or going"!

Fair enough if you're a slightly eccentric Time Lord (as is Dr Who), that's something you have to accept as a reasonable occupational hazard. After all, with an incredibly high IQ and an extra terrestrial bit of savoir-faire, one should be able to overcome most problems that the opposition throw up at you.

What problems? You may well ask.

Try these for starters . . . . .

#### **ROBOT - Series 4A**

The latest regeneration of Dr Who - Tom Baker - does battle with a giant robot operated by a group of unscrupulous scientists seeking world domination.

#### **THE SONTARAN EXPERIMENT - Series 4B**

Planet Earth: the Doctor defeats an advance party of a Santaran invasion.

#### **ARK IN SPACE - Series 4C**

Doctor Who and his friends find themselves on a giant space ship on which the cargo of human beings is menaced by giant wasps.

#### **REVENGE OF THE CYBERMEN - Series 4D**

The Cybermen want to destroy all the gold in the universe - it is deadly to them - and as the first step, have loosed a deadly plague.

#### **GENESIS OF THE DALEKS - Series 4E**

Once again the Doctor faces his old enemies; this time in an attempt to prevent their actual creation.

#### **TERROR OF THE ZYGONS - Series 4F**

Dr Who travels to Scotland and Loch Ness to deal with a new breed of monsters who bring terror to the North Sea.

#### **PYRAMID OF MARS - Series 4G**

The Doctor fights against the greatest peril the world has ever known as the Egyptian God of Darkness plans to escape from the Fetters of Orsir.

#### **PLANET OF EVIL - Series 4H**

On an alien space ship the Doctor has to deal with an anti-matter monster that has taken the shape of one of the crew.

#### **THE ANDROID INVASION - Series 4J**

The Doctor finds himself on an alien planet where an invasion of Earth is being planned with a takeover by Android facsimilies of his friends.

#### **BRAIN OF MORBIUS - Series 4K**

On a desolate planet the Doctor has to prevent the resuscitation of the greatest criminal mind in the universe.

Continued . . . . .



**THE SEEDS OF DOOM - Series 4L**

The Doctor, in Antarctica, has to fight a menacing vegetable force which threatens the Western Hemisphere.

**MASQUE OF MANDRAGORA - Series 4M**

Doctor Who in Renaissance Italy fights a mysterious energy force which links with a religious cult - The Brethren of Demons - to attempt to enslave mankind.

**THE HAND OF FEAR - Series 4N**

A real Nuclear Power Station forms the location of this story in which the Doctor has to combat a monster nourished by radio-active matter.

**THE DEADLY ASSASIN - Series 4P**

Doctor Who returns to his own planet to find himself being framed for the assassination of the President of the Time Lords in a diabolical plot engineered by The Master.

**THE FACE OF EVIL - Series 4Q**

On a strange planet the Doctor rescues a primitive race from madness and is joined by a new female companion, Leela, played by Louise Jameson.

**THE ROBOTS OF DEATH - Series 4R**

The Doctor tracks down a murderer who has programmed a Robot crew to massacre human beings.

**THE TALONS OF WENG-CHIANG - Series 4S**

In Victorian London the Doctor is involved in a macabre murder mystery and battles for his life against Magnus Greel, a warped war criminal from the 51st Century.

From the series: (left to right)  
'Brain of Morbius', 'Pyramids of Mars'  
and 'Robot'.







## THE TIMES

Coming as it does, immediately after the News, where baddies of every race, creed and colour (not to mention the odd monster) are clearly winning hands down, Dr Who is an intensely moral (and entertaining) tale of the triumph of virtue and superior technology. Should we ask for anything more? Missing the last episode of 'Dr Who and the Zygons', I rang my father (another fan) and shrieked: "What happened"? "They escaped", he said. That's what we all really want to do.

### Educational Supplement

Not only has the programme's technical expertise improved immeasurably over the years (notably since colour permitted a more sophisticated range of electronic effects) but so have the scripts which are increasingly literate and witty. Derivative they may be – both of earlier series and other science fiction – but they are rarely banal.

## THE GUARDIAN

You can't help being impressed by its freewheeling inventiveness. It mostly shuns the fake moralising of more portentous space operas like 'Star Trek' and quite rightly too, and offers instead two key qualities: the best special effects of any television programme, bionic or invisible, tossed out week after week with astonishing nonchalance; and a sense of humour that keeps the whole exercise well in its place.

What makes it work above all is the way it fuses an old staple of children's story – magic – with its modern successor, high technology.

## SUNDAY TIMES

I would like to defend it as a highly moral programme. It is very difficult to inject a strong moral content into family entertainment without becoming rather boring and pedantic. Yet Dr Who introduced morality in a creative and exciting manner.

In Tom Baker the BBC has the almost perfect Dr Who: witty and humane, self-controlled but with flashes of righteous anger when confronted by evil. Yet lurking under the surface of his assurance is a capacity for self-criticism and an ability to laugh at himself. All these qualities are invaluable to children when they grow up to face the problems of the world.

As an amateur writer, educator and parent of four young Dr Who fans, I consider that the programme is eminently suitable for children. It can be recommended equally strongly for grown-ups. (Alan Thompson, Professor of the Economics of Government, Heriot-Watt University).

## THE SCOTSMAN

It is time to praise Dr Who which, eyes-wise, has of late become very imaginative. A week or so ago we had the scarf-trailing Time Lord and his delectable buddy dropping into the gorgeous Renaissance just in time to stop a fiendish golden-masked Cabal dead in its tracks. What was impressive was the visual imagination at work in the ghoulish masks and gloomy vaults suddenly incandescent with bizarre light. The new series, to be watched avidly, has got off to a promising start. Blizzards rage around a polystyrene hut and a creature freezing to death, is fumbling with ice-encrusted buttons.

Continued . . . .



## DAILY MAIL

Do take a look at next week's episode for the Pre-Raphaelite costumes and settings, gorgeous in colour, make the most diverting frame for the customary space opera nonsense. The latest chunk must have been bidding for some sort of record, ending in a triple cliff-hanger, no less. Dr Who is about to be burnt to a crisp, his partner has been caught by a mad monk in a horror mask, and their only ally was last seen doing a Douglas Fairbanks Snr. against half the swordsmen in Italy.

## THE DAILY TELEGRAPH

One continuing drama series which seems incredibly to improve with what, in tv terms, must now be accounted senility. 'The Brain of Morbius' combined elements of C.S. Lewis and Rider Haggard, and even managed to work in a women's lib motif. And always it was written and acted with total conviction.